

A MIDSUMMER NIGHT'S BOLLYWOOD DREAM

BY

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INTRODUCTION

“Bollywood” is the colloquial term used to describe the Hindi film industry in India. It describes that part of the film industry with colorful, exaggerated, overly dramatic, music-and-dance-filled characteristics rather than this nation’s entire film making. In contrast to Hollywood, from which it takes its tongue-in-cheek name, Bollywood is no actual place; rather, it is the term that best describes a style of film making.

Bollywood style in its broadest meaning is the mass media vehicle for entertainment that feeds some of the amusement needs of a population with a variety of languages and ethnic/caste backgrounds. Themes are simple and predictable for the most part, with a great degree of flexibility in the telling of even the most well known story in order to make a relevant point on a particular issue or current event. Color, intricate details, and vast scale communicate basic messages and emotions to an audience that may have an imperfect understanding of the language spoken in the film. There are always impromptu dance scenes in the oddest places and times. These seemingly random music and dance sequences blend together the differences between the rigid form of a particular story and improvisations introduced by the producer. In the Bollywood style, virtue and tradition always triumph over vice and the corruption of modern influences. This is essential in a land where opportunities are unequal and a rigid hierarchy exists,¹ despite the legal extermination of discrimination in India’s constitution.

I wanted to create a Bollywood inspired production for my thesis from the inception, because I was intrigued by the possibilities of designing a play with an East Indian influence. In addition, I was influenced by the artistic design work of Italian scenic and costume designer, Danilo Donati. Donati has a wonderful ability to showcase the male and female human form at their very best, most sensual extreme, without being explicit. He uses only bits and pieces of exposed skin in concert with his wonderful costume designs, particularly in Franco Zeffirelli's Romeo and Juliet. In Bob Guccione's Caligula, his use of the toga in a variety of different forms give individuality to a host of characters wearing essentially the same item of clothing. This inspired me as I also had to use a limited number of garments from within the Indian culture. In addition Donati's sets are designed with an abundance of surface detail and dimensional relief. He uses this technique to great effect to bring a remarkable level of detail to the audience, particularly in the design of the sets in Mike Hodges' Flash Gordon. I use this same technique in my design of the palace set, layering detail on top of flat walls in the form of trim, then layering detailing on the trim.

I wanted the challenge of researching and learning about a culture and design aesthetic I had never studied. Once the design theme was determined, I began to consider plays. I decided to use a play by William Shakespeare, because many of his plays transcend time and place and still remain relevant and popular. After

considering several of his plays, I determined that the whimsical quality of A Midsummer Night's Dream would bring wonderful elements into a Bollywood influenced play and allow me to use both supernatural and human characters.

Three themes captured my interest in selecting A Midsummer Night's Dream for a Bollywood style design. The first theme was the manner in which the fairies amuse themselves, toying with the humans and using them for their entertainment, mostly at the expense of the humans. The royals do much the same with the lower class humans, reminding me of how the powerful often amuse themselves at the expense of others, less powerful or helpless. The second theme that inspired me was the strict marriage rules in the play, and how little love entered into the selection of marriage partners, with rules specifying who was allowed to marry whom. The overarching theme of the play is that one way or another, by chance, fate, or random act, love overcomes all. In the forest the lovers enter into a private place where the magic of attraction is allowed to blossom, away from the cold hard realities of the palace. The play concludes with the perfect ending, good triumphing and everyone living happily ever after.

I had no preconceived ideas about designing A Midsummer Night's Dream. I read the work but had never viewed a production of the play. I found the deities, caste

system, and the interplay between gods and man of the Hindu culture relevant to both the Shakespeare's theme and characters'.

HINDU DEITIES AND THE CASTE SYSTEM

The complex system of deities and castes in the Indian culture allow me to separate the characters into three groups. I use the deities for the fairies, the Brahman caste for the lovers, and the Shudras caste for the mechanicals. This organizes the presentation to the audience into easily understood differences and increases clarity of the design.

While researching the Hindu deities I discovered that the gods transcended gender. They incarnate in one gender or the other simply for mortals to worship.² Make-up is used to give each gender some features of the other, resulting in an inner-sexed, somewhat androgynous look, similar to the look in many Hindu paintings. I use two of the major Hindu deities to portray Oberon, King of the Fairies, and Titania, Queen of the Fairies. I have chosen some of the more appropriate, lesser gods to be the characters of Puck, Oberon's servant. Similarly Peaseblossom, Cobweb, Moth, and Mustardseed, are Titania's servants.

I present Oberon as Ram, a powerful male incarnation of Vishnu who is a great leader of India. He is an excellent example of how both gods and men should conduct themselves. Ram is instantly recognized as the holder of power and wisdom. He is a wise leader of gods and men in both war and peace. His large physical size and strength make him the ideal choice to be Oberon.³

Titania is presented as Durga, a beautiful and powerful incarnation of Devi or the Mother Goddess. She is all the divine forces combined into one being. Her strength and power are depicted by both her physical appearance and her array of assistants. Durga is nearly always in the feminine form and is the perfect Indian goddess to represent Titania.

I chose the impetuous god Garuda as Puck because of his status as an important servant of Vishnu. As the king of the birds, Garuda has the head, wings, talons and beak of an eagle and the body and limbs of a man. He often acts as a messenger between the gods and men, usually to the chagrin of men. While he is a servant of Vishnu, he has little regard for most men because of their evil and unclean nature. However, he does have a special affinity for the Brahmin caste and protects them.

I chose Balrama to represent Cobweb. He was born as the brother of Krishna and is a humble and obedient protector from evil or unclean desires of both gods and men. Because he is a symbol of duty, honor, and simplicity, he is an excellent choice for one of Titania's servants.

Saraswati is used to portray Peaseblossom because she is the Hindu goddess of knowledge, music and all things creative. She is quiet and unassuming, similar to Peaseblossom, and is ever ready to serve her mistress.

Vamana is suitable as Titania's servant, Moth, due to his small stature and role in Hindu mythology. He is the deity who teaches that arrogance and pride have no place in a person's life if they are to advance spiritually. Vamana is the fifth incarnation of Vishnu, born as a dwarf into the household of a Brahmin priest.

I selected Dhanwantari, the physician of the gods, to represent Mustardseed. Dhanwantari's main role is the author of the Ayurveda, a Hindu text dealing with the physical and emotional well being of the human body. She is a comforter, much as Mustardseed brings comfort to Titania's human love, Bottom.

India's caste system is arguably the world's longest surviving system of social hierarchy. As a defining feature of the Hindu religion, caste consists of a complex ordering of social groups based on ritual purity. Historians believe the Indian caste system has been in practice for more than 3,000 years. Unlike a class system that allows for its members to move up or down the hierarchical levels, caste positions are hereditary, set from birth for life. There are four principal varnas (colors), or basic caste categories. In order of precedence these are the Brahmins (priests and teachers), the Kshatriyas (rulers and soldiers), the Vaisyas (merchants and traders), and the Shudras (laborers and artisans). A fifth category falls outside the system and consists of those known as "Untouchables" or Dalits. The members of this category are often assigned tasks that are too ritually polluting to allow any member of the four traditional castes to perform.

The caste system defines social status, professions, career options, and marital unions. Untouchables live separated from the castes and are not allowed to interact with other castes. Although official discrimination was outlawed by the Indian government in 1947 by the adoption of the Indian constitution and several amendments to it in the 1960's, few Untouchables are able to move away from their birth status.⁴

The lovers, Theseus, Hippolyta, Hermia, Helena, Lysander, and Demetrius are members of the Brahman caste as are Egeus, Philostrate and the Boy. As members of

the Brahman caste they are at the top of the social structure and their dress is resplendent and immaculate, because they are the favored of the gods.

Lastly, the Mechanicals, Peter Quince, Nick Bottom, Francis Flute, Tom Snout, Robin Starveling, and Snug are presented as being members of the Shudras caste. They are clearly of lower status than the Brahmins and are kept outside of the palace, even though they support the higher class through their labor. It is very fitting that Oberon chooses Titania's lover from the Shudras caste, the lowest of the four castes.

DESIGN CONCEPT

The design concept for this setting of A Midsummer Night's Dream is a swirl of East Indian colors, textures, carpets, fabrics, gods, politics and decadence. India is a vast country with staggering extremes of both wealth and poverty. This country has incredibly rich traditional core of mythological artistry that is recognizable world-wide.

One of the signature style elements of Bollywood story telling is the cast breaking into song and dance. Space is intentionally kept open in the set designs to allow for the dance scenes. Dance lighting is added to highlight these scenes and is used extensively when the fairies are in the forest.

I also brought inspiration from the Bollywood films Bride and Prejudice, Bollywood Dreams, Bend it Like Beckham, and The Guru into my design. I wanted to create a world sitting in the middle of a beautifully woven Indian rug with the gods playing with each other and with their mortal favorites. My overall objective is to present to an unfamiliar world of colors as vibrant as curry and as beautiful as a cut emerald in the context of a classic Western theater production.

The inspiration from Bride and Prejudice was the panoramic shots of many actors wearing a limited number of colors moving in and across sets of similar colors. The color palette of costumes and sets are very controlled throughout the production. My goal is to achieve that level of control with the palette in my design.

The outlandish, elaborate and excessively ornamented look is another signature design feature associated with the Bollywood style. The extreme amount of richly detailed costume ornamentation used in Bollywood Dreams also inspired me.

Attention to detail was also applied to nearly every available set surface, including building exteriors, interior walls and furniture.

The movie Bend it Like Beckham describes how the modern caste system functions. I realized how similar relationships and situations were in this movie to the characters in A Midsummer Night's Dream. While it did not include a role for the deities, Bend it Like Beckham offered a solution to what could potentially happen when castes collide.

The dance sequence in the grand finale of The Guru has the entire cast wearing white and silver Indian costumes which are elaborately embroidered. Each character also wears a profusion of clear jewels while dancing down a long staircase. The movement along with the colors used made the scene look like a heavy blanket of snow descending gently down the side of a hill, with every flake proportionally sized and moving precisely, was spectacular. This inspired me to apply the same dazzling look to the costumes of the four lovers when they appear in Act 5, as they emerge together from the forest renewed and ready to take their love to the level of marriage. White is used as a symbol of purity, rebirth and renewal of their love for each other.

Differences in make-up and hair design are used as elements to create a clear separation of each of the three groups in this production. The deity's make-up and hair design is deliberately androgynous. The make-up of the Brahmins is much lighter than the Shudras. The Brahmins have elaborate hairstyles and the Shudras' are very

plain. These final elements in combination with the costumes that help to create the visual impact I desire and make a clear statement about the characters.

In the summer of 2008 A Midsummer Night's Dream "Bollywood Inspired" production was on tour in a few major US cities. The company was made up of actors from India, Sri Lanka and Japan. This production combined the Hindi and English languages with acrobatics, and was set to traditional Hindu music. The scenic design and costumes were made of yards of fabrics tied together. The direction of that show is very different from the colorful version I designed. From the reviews I read, this production was not clearly understood by American audiences. My production is different because I am keeping all dialogue in English and I make use of the rich pictorial elements and spontaneous dance styles of Bollywood in my design.

COSTUME DESIGN

The costumes for this production are inspired by East Indian Bollywood films of the late 1990's. An element of Bollywood productions I enjoy is the unapologetic use of vivid colors and patterns. My production is layered with color and texture. The palette for each of the three groups of characters is limited and controlled, while still retaining the flavor of Bollywood. The garments used in the Bollywood style can run the gamut from the plainest to the most ornate but are restricted to a relatively few

number of different costume components. Variety is created by using different types of fabrics and various amounts of ornamentation.

In designing the fairies it was important to use various shades of green to blend into their environment, allowing them to be integrated with the forest while moving around. All of the fairies wear one shade of green that is the same and paired with another shade of green that is different from the others. The human's costume colors are gender specific in that the male and female characters do not share any color in their costumes. To depict the fairy's inner-sexed theme accent colors of both human male and female costumes are used. The fabrics of the fairy's costumes are very light and have a sheer quality to them. The sheer fabrics are lined in a nude souffel so that the blue body make-up will not show through the very sheer fabric. A mix of floral prints and solid colors are used with an excessive number of accessories.

Appropriately the fairies are barefoot, similar to many of the statues and paintings of Hindu deities I found in my research. The fairies all have a *bindi* or "concealed wisdom" on the forehead in the form of make up or a gem in their headpiece. Furthermore, the fairy's' costumes are inspired by traditional ancient garments (see clothing glossary).

Part of Puck's costume is delicate wings of golden piettes which enable him to "circle the earth and within forty minutes, produce the flower" of which he boasts. His pale

green and cream *dhottie* is paired with a sage and pink *dupatta*. He is bare-chested and has a loose garment to allow for a great freedom of movement. He wears silver jewelry in contrast to the golden jewelry that the higher status gods wear. (See image #1)

Oberon's costume is a pale green *angavastram* with a slightly darker pink sash. His *dhotie* is a bright green with a sage green *duppata*. I want him to look at ease moving through the forest and almost appear as though he is hiding in the foliage. His accessories and crown are gilded and jeweled. His body make up includes a henna hand and wrist tattoo that are traditional of a bride, to complete his androgynous look. He appears larger than life, and is a living embodiment of a holy statue that any Ramayana devotee would fall down in front of and worship. (See image #2)

Titania's costume is a vibrant green *choli* and multicolored *salwar*. At her hips is a sage and orange *dupatta*. The colors she wears, red, pink, and yellow are those of flowers, which make her stand out from the plainness of her green surroundings. Her necklace of cream fabric is a variation on the long Indian version of flower lei. Her accessories and crown are gold. She is very sexually alluring within the constraints of her traditional garments. (See image #3)

To create intensity I chose the brightest and most saturated colors for the Brahmins' costumes. The fabrics are full bodied and rich with embroidery but are also soft and comfortable. They wear formal insignia and regalia, which is appropriate to their elite status and their high ranking. Their costumes are inspired by traditional ceremonial and wedding garments. I have tailored the men's *sherwani* with a closer fit than that used in the Indian culture to accentuate their masculine build. The athletic cut is more esthetically appealing to the western eye than the traditional East Indian cut where the body shape is obscured.

Theseus' costume is a powerful and made with attention grabbing red color. His *sherwani* is a deep, regal red with an embroidered silver pattern. The red embodies his fire and passion. Theseus is adorned from his jeweled turban to his beaded *mojaris*. He wears the same costume in all the scenes he appears in because he doesn't go through the emotional change that the four lovers go through. He remains a constant in the play. (See image #9)

Hermia's first costume is bright and feminine. The various shades of pink she wears evoke the feeling of a young, beautiful woman, who is perhaps a bit naïve. It is important that she be attractive, but not seem vapid. She is a confident young woman very much in love. The use of a sheer *dupatta* on her head symbolizes the western

image of a bride's wedding veil. Many accessories will be added to her costume to allude to the great wealth and power of her family. (See image #11)

Hermia's second costume is a distressed version of her first costume, with dirt and rips in the fabric, resulting from the physical wear and tear of her night lost in the forest. The state of her costume and the loss of some of her more conspicuous accessories attest to her ability to let go of her trappings of wealth and cling to what is most important, her love for Lysander. (See image #12)

Lysander's first costume reveals a confident young man, who is perhaps even a bit arrogant. The image of orange curry came as my inspiration for his costume. I thought it was a great color to work with. He is also wearing his *sherwani* without a *kurta* underneath, which makes for a compellingly attractive image when he is in his second costume. (See image #14)

Lysander's second costume is dirty and ripped, revealing his bare torso (because he is not wearing his *kurta*) and is stained with the dirt of the forest. The youthful spikes of his hair are flattened and matted, with bits of vegetation adding to his dishevelment, to show the ravages of being in the forest overnight. (See image #15)

The mechanicals, portrayed as being of the Shudras caste, have clean costumes, but are drab and washed out colors. I did not want to present them as dirty for several reasons. Because they are rehearsing their play on the palace grounds I could not make them appear too soiled because it would not be appropriate for them to appear within sight of the nobles. I also didn't want to suggest that the lovers become equals with the mechanicals' Shudras caste when they are lost in the forest and became dirty. The fabrics used in the Mechanical's costumes are stiffer and have a scratchy appearance. They have no accessories and wear only very simple *mojaris*. Their costumes are taken from realistic, everyday East Indian working class garments and have been stylized

When designing the costume for Peter Quince I wanted to show a very basic, utilitarian look. I use a faded mustard color that is not flattering or appealing. The basic *kurta* and *pyjamas* is the everyday clothing of an Indian man of the Shudras caste. Because he goes through no transformation, he wears one costume for all his scenes. (See image #25)

The costume I designed for Tom Snout includes the basic *kurta* and *pyjamas*. When I started working on this character I envisioned a wilted strawberry. (See image #33)

This character is a man of some size and that aids with his second costume, when he plays the role of The Wall in the play. This was a great place to include the important god Vishnu's multi-armed image. I worried that using multi-arms on one of the fairies would not have a realistic effect and would interfere with their movements through the forest. However, it makes sense to include the arms when Snout portrays The Wall in the Mechanical's play. I made it obvious he is wearing a costume. (See image #34)

MAKE-UP

While researching the Hindu gods and goddesses I discovered how they incarnate as men or women. That provided a visually interesting opportunity to use make-up in a way that gives both genders some features of the other, resulting in the inner-sexed and slightly androgynous look I use on the fairies throughout the design. The fairies are in blue body paint and make-up using shadow and highlights to accentuate their musculature, both male and female. The eyes are heavily shaded and contoured, along with thick black liner and false eyelashes. Highlighter and blush creates a sculpted and feminine cheek. A dark blue lip liner and lipstick with white highlighter creates the mouth. Dark blue nail polish finishes the look. (See images #38 and #39) All the fairies have long black wigs of curly, wavy or straight hair.

The make-up of the Brahmin lovers is clean and elegant. They are nobles and appear in total control of all aspects of their lives including the smallest elements of their appearance. This level of control, stemming from their place as palace-dwellers is altered when they spend the night in the forest. The lover's clean faces and well coiffed hair becomes covered in the dirt, twigs and leaves of the forest, adding to their overall level of dishevelment. I used light skin, an Indian cultural stereotype to depict the upper castes and darker skin to depict the lower castes.⁵ The lover's foundations are in the lighter shades of olive. The eyes are lined in heavy black and false eyelashes are added. Highlights and lowlights are used to enhance the beauty in the women and the handsome faces of the men. Make-up is used to enhance The Boy's youthful and beautiful appearance. The women will have lip liner, lipstick and gloss that match their nail polish as well as a *bindi*. (See images #40 and #41) In addition, they will have long black wigs that are worn down, with the exception of Act 5, when their hair is worn up. The men's hair is youthful and styled, which will go through a drastic change when they spend the night in the forest.

The Mechanicals' make-up has a darker and ruddier look. A darker olive foundation is used. They are laborers employed by the palace so it is not reasonable they be dirty. Their darker and flatter complexions will set them far apart from the Brahmins and deities. Some aging make-up will also help create a look that sets this group apart.

Eye liners and blushes are not used for beauty, but only for definition. (See image #41) Lastly, their hair is messy and lacking sheen.

SET DESIGN

I was given a piece of advice once, to approach a set design as creating a costume for the stage. I knew early on that my Bollywood idea would carry into the set design. My inspiration for the set design came primarily from the Taj Mahal. The Palace's ornate architecture is extremely pleasing and is also commonly associated with India. The uniquely styled arches will quickly place the audience into the correct location of the play.

I wanted the palace to appear oppressively large in scale, formal and unyielding. It is beautiful and elegant, but in its own way, it is a prison. The nobles who call it home are bound by tradition and confused by their own desires. It is only when they reach the forest in Act 2, they discover true freedom. The graceful, rectangular proscenium arch is visually dominating and helps show the large scale of the palace. A marble finish with various ornate trim will show the opulence of the wealthy nobility within its walls. The jewels surrounding the doorways serve to illuminate the way nobility uses precious stones as decoration in their homes. The scale of the jewels are larger than life and is exaggerated for the audience to clearly see and are a conspicuous

display of wealth. To continue with the inner-sex imagery I use in the costume and make-up design, the curtains and sheers in the doorways add some softness to the palace. Their softness and shape is the female counterpart to the hard and cold masculine architecture of the palace. I integrate the shapes and scale of the Taj Mahal with the classic Shakespearian structure of three entrances on the ground level and a balcony above. Although the script has no need for a balcony it is visually interesting and serves to remind the audience that this is a Shakespearian play.

The palace grounds are where the acting troupe prepares for the King's wedding. It is important to show the troupe performing outside of the palace as entertainment for the nobles, because they are not allowed into the palace. It is a simple but effective way to remind the audience of the class differences. The palace is divided into a small inner court yard with a doorway on both sides and an entrance under a balcony. The large archway opens into an exterior courtyard that is created by hinged walls with entrances. The courtyard will clearly be outside, but the palace is so overpowering that it obstructs any view of the world beyond its grounds. The walls that enclose the courtyard swing back, allowing for the forest to come into position during ACT 2 SC 1. A four person bench and a two person throne are located in the courtyard. The nobles will use the bench and throne in ACT 5 SC 1 while the nobles are watching the play being performed for Thesues and Hippolyta's marriage. (See image #45)

I will use bolts of very sheer fabric with large exotic flowers to depict the forest and to create a seductive, private and erotic refuge. The forest is depicted as a place for the lovers to escape to and so they can truly discover themselves and their love for each other. Three shades of green define the forest. I use a beaded and sequined sheer green drop to depict the stars peaking through the trees. The sheer fabric allows the characters to be seen while moving throughout the forest. This will add an exaggerated level of depth for the fairies watching the humans as they fumble about. Continuing with the sensually erotic theme, I decided to use a pile embroidered and beaded pillows to create the hill where the lovers find refuge and sleep. This turns the forest into a safe and inviting place for the lovers, in stark contrast to the cold feel of the palace. (See image #46)

A large trompe l'oeil carpet covers the entire stage and serves to unify the palace and forest. The same carpet pattern is on a backdrop that comes down to hide the palace set and creates the back of the forest set. The point of this large carpet is to set the entire world of the play in the middle of this unnatural, mysterious backdrop that has no end to it in sight. Green colors in the floor pattern are used to symbolize the forest and ground. I thought that by using a rug in place of soil supports the idea that the nobles are never allowed to touch the ground. (See image #60)

LIGHTING DESIGN

The main goal of the lighting design for this production is to clearly separate and distinguish reality from fantasy. Pink and amber is used to make people look healthy and fresh. Lighting colors are chosen that will not distort the colors of the costumes or the set. This ensures fidelity to the color discipline I use for the costumes, particularly the subtle shades of green used for the fairies' costumes.

I use strong blue down lighting in the palace and violet front lighting to create tall shadows that are cast from the archways. This effect reinforces the grand scale of this huge palace that is so colossal it blocks the entire outside world from view. (See image #62) The side light that I use throughout is very similar to lighting for dance productions; it allows me to light the bodies from head to toe in an even wash of color. Having side lighting along with the open space on the set facilitates dancing and makes possible this important element of the Bollywood style.

The forest is darker to create a more seductive and secluded environment for the lovers to escape to. The sheer drapery and side lighting creates wonderful shadows on the floor and on the other sheers, helping to communicate the intimacy of the lovers. I added violet fill lighting for the fairies. This gives a very slight blurring effect, resulting in a more otherworldly look. The slightly bluish glow symbolizes

supernatural beings in Indian artwork and works well to transform the characters in the play. (See image #67)

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The only spot lighting used is at the end of Act 5 when Puck delivers his farewell directly to the audience. The lights are brought down very low, with only a few low lights highlighting the palace, to transform Puck into a glowing figure on a dark stage. (See image #71)

CONCLUSION

Researching and creating this project was a challenging cultural learning experience. It broadened my perspective as a designer. I have viewed and greatly enjoyed Bollywood films but never used them as a design influence in my art. I started with a very clear and focused idea about what and how the costumes communicated and presented the characters. My challenge came in maintaining tight discipline in the use of a restricted color palette. This was necessary in maintaining the Bollywood style. I am satisfied that this is the visual story that I want to tell.

During the course of the project I found myself creating Indian influenced garments using Western fabrics and shapes. To me the essence of design is using what you have, to make what you want. Now at the end of the project I believe that I have

brought the two worlds (Eastern and Western) together without losing the integrity of the Indian flavor or straying very far from the Bollywood style. I was surprised to discover that I had an extremely vivid and clear idea of what I wanted to accomplish with the lighting design, even before I was sure of exactly how the set would look and come together. Once I made the choice to use a Taj Mahal inspired Shakespearian stage, the designs for the palace set came very quickly. I unified the colors and the fabrics in the production to create a cohesive look. Jewels were added to the set, such as those adorning the top of the archways with a large jeweled *bindi*. The sheer drapery fabric and over sized pillows that create the forest are exotic, sultry and inviting. I had a wonderful time researching, learning and applying the skills I have developed throughout my studies and believe this project is truly the capstone of my academic career.

A Midsummer Night's Dream is a wonderful play to showcase the color, liveliness and pageantry of the Bollywood style as well as to portray the Hindu deities. I treat the Bollywood style, Indian culture, and Shakespeare's words with dignity, respect and integrity.

Clothing Glossary

Angavastram- large men's wrap worn as a shirt.

Bindi - a forehead decoration, traditionally a dot of red color in the center of the forehead, close to the eyebrow, or a piece of jewelry worn at this location.

Choli - a midriff-baring blouse.

Churidars – trousers that are very tight fitting on the leg and incredibly long so that they bunch up around the ankles.

Dhotie - a rectangular piece of unstitched cloth, usually around five yards long, wrapped about the waist and the legs, and knotted at the waist.

Dupatta - a piece of colorful cloth worn around the neck or waist, similar to a stole or scarf, used to complete an ensemble.

Kurta – a shirt falling either slightly above or somewhere below the knees of the wearer.

Jodhpuri – a more modern version of the sherwani, wore more open and showing the kurta beneath.

Juttis – men's shoes that are designed to raise high in the back and end with to a slight point at the toe.

Kameez- a woman's short sleeved tunic top.

Khussa - women's shoes that can be flat or heeled and embellished with beads.

Lehenga - a full skirt.

Maang Tika- jewelry worn on the head.

Mojaris - generic name for traditional flat, woven shoe.

Pyjamas - loose fitting man's pants fastened by means of a drawstring.

Salwar – a baggy trouser with a low crotch.

Sherwani - a coat-like garment buttoned in the front, which reaches down to the knees, or lower.

Saree or Sari - a woman's dress, essentially an un-stitched long piece of fabric worn that is draped in a particular way to achieve the fully dressed effect.

Turban - head covering consisting of a long piece of cloth wrapped around the head.

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- #11 HERMIA
- #12 HERMIA
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- #14 LYSANDER
- #15 LYSANDER
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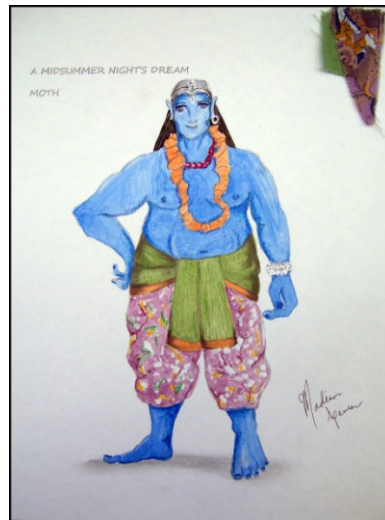
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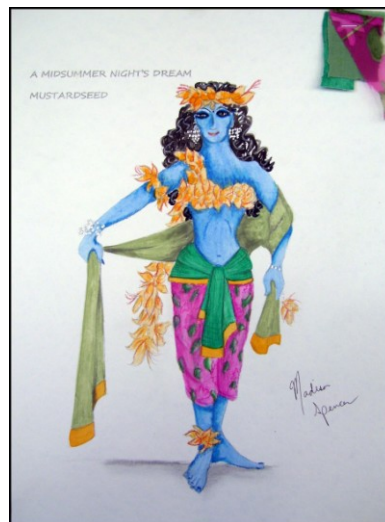
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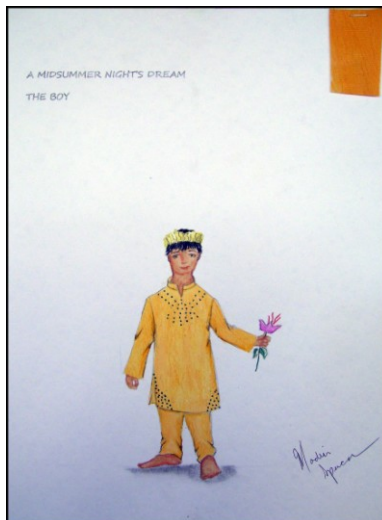
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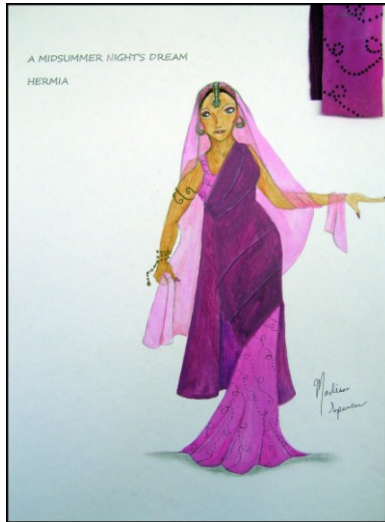
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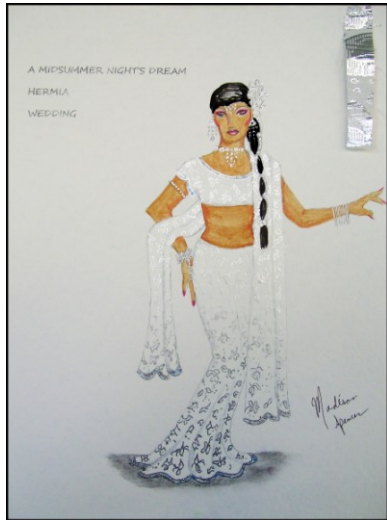
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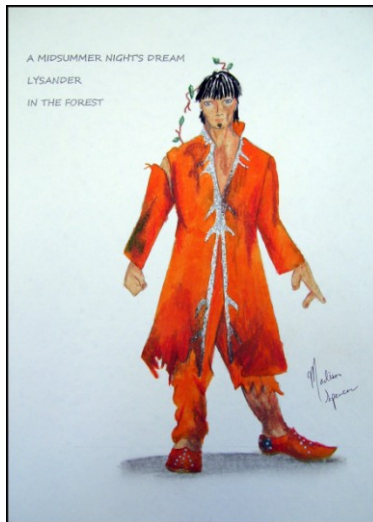
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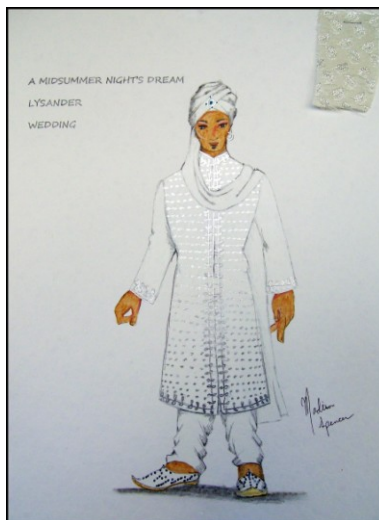
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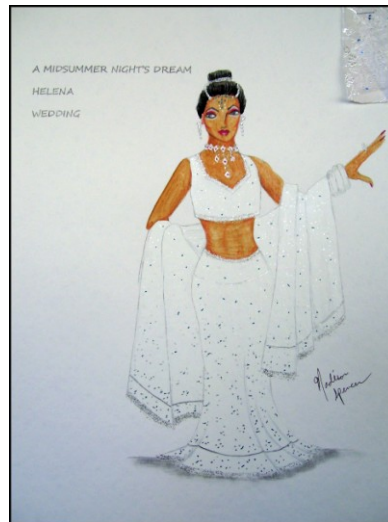
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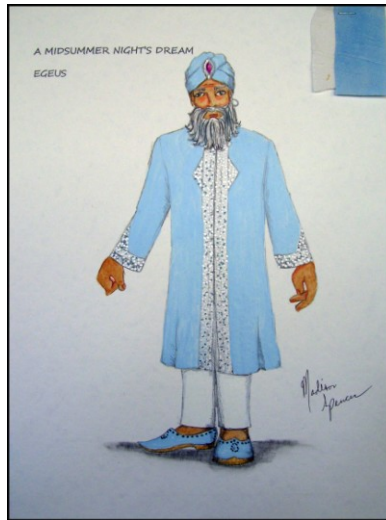
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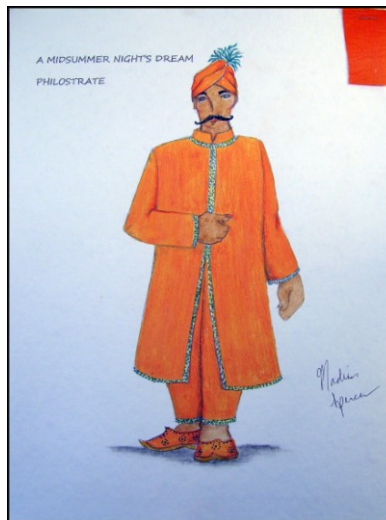
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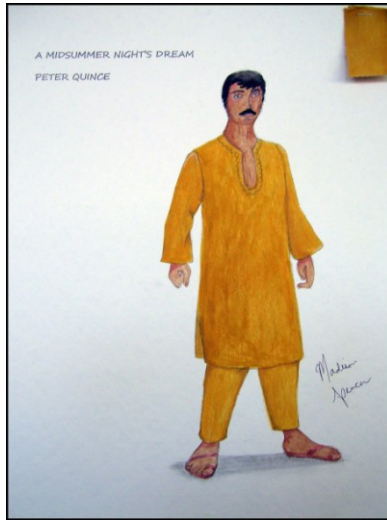
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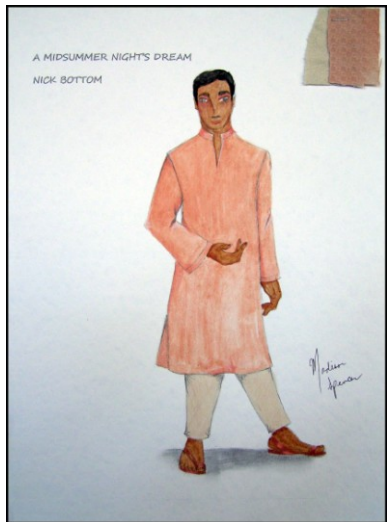
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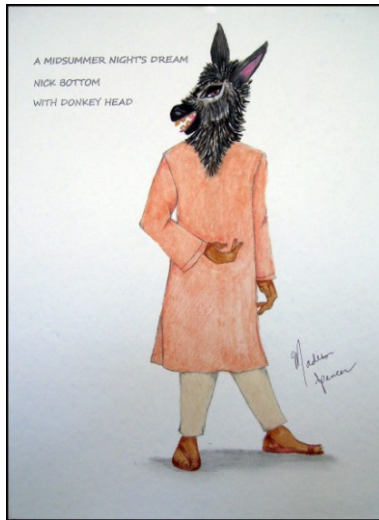
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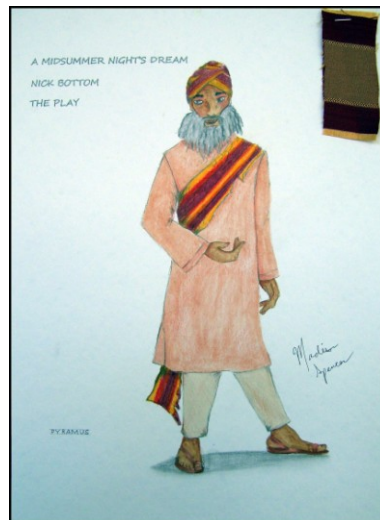
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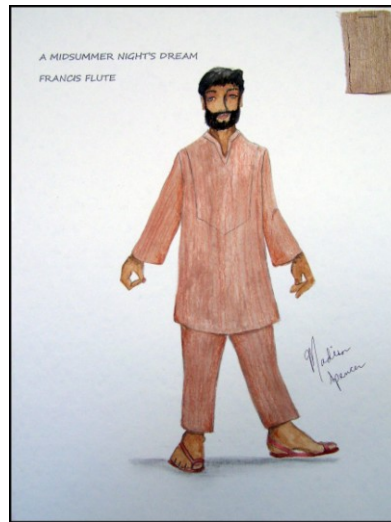
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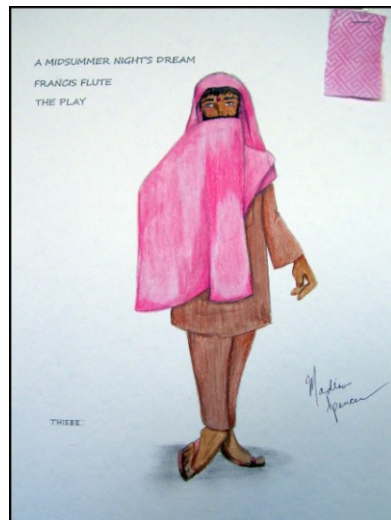
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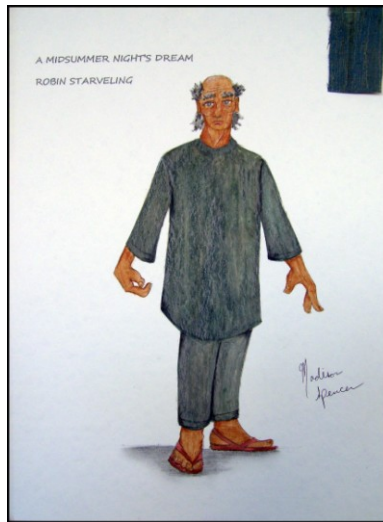
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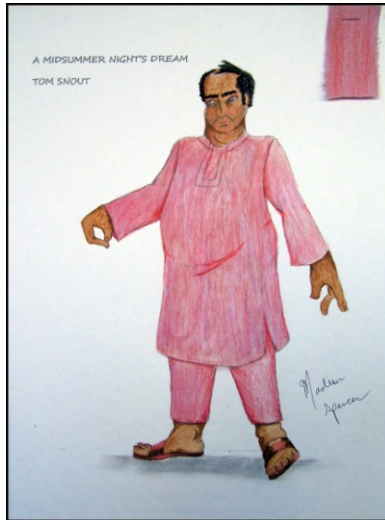
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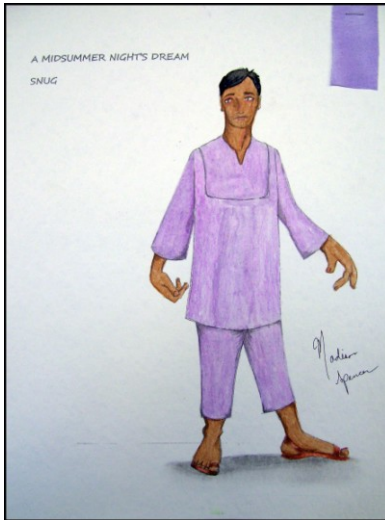
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#33



#34



#35



#36

	ACT 1 SC 1	ACT 1 SC 2	ACT 2 SC 1	ACT 2 SC 2	ACT 3 SC 1	ACT 3 SC 2	ACT 4 SC 1	ACT 4 SC 2	ACT 5 SC 1
THESEUS									
HIPPOLYTA									
EGEUS									
HERMIA									
LYSANDER									
HELENA									
DEMETRIUS									
PUCK									
OBERON									
TITANIA									
BOTTOM									
QUINCE									
FLUTE									
STARVELING									
SNOUT									
SNUG									
PHILOSTRATE									
PEASEBLOSSOM									
COBWEB									
MOTH									
MUSTARDSEED									
THE BOY									

#37



#38



#39



#40



#41



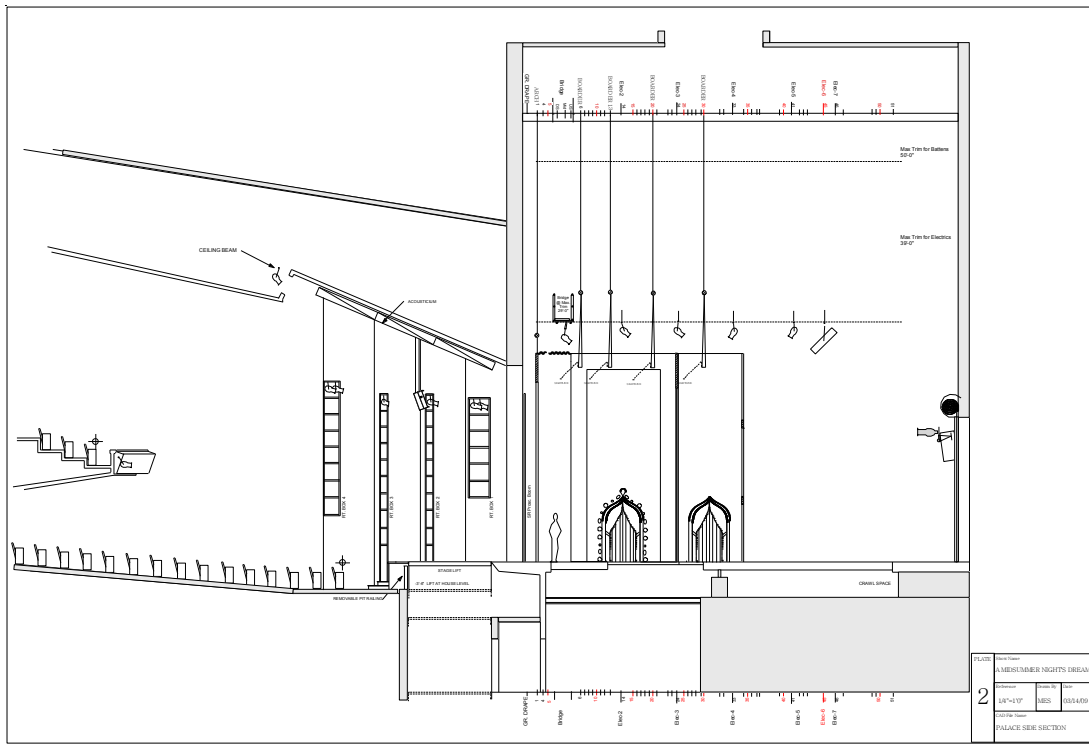
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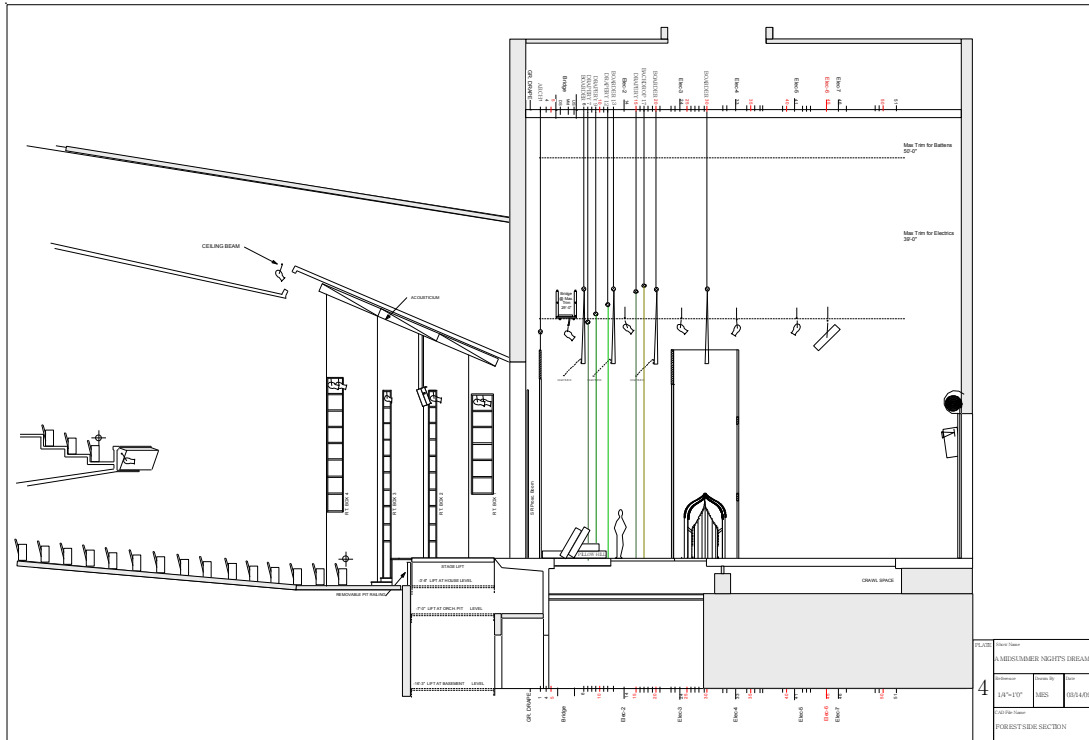
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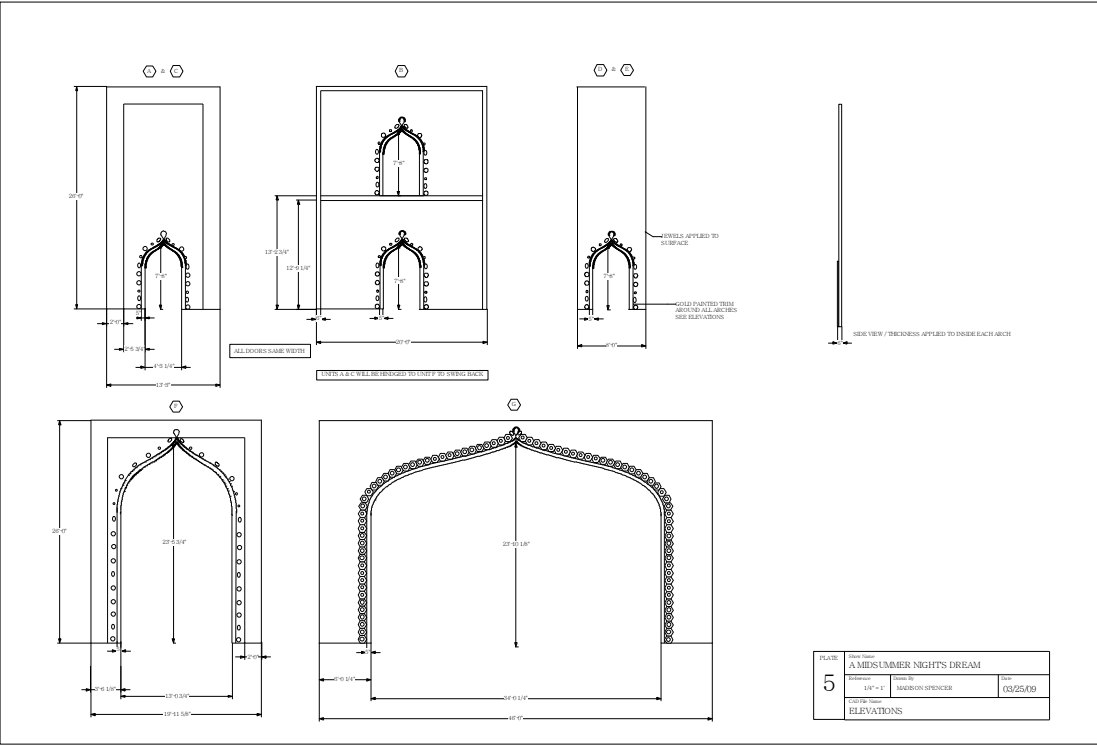
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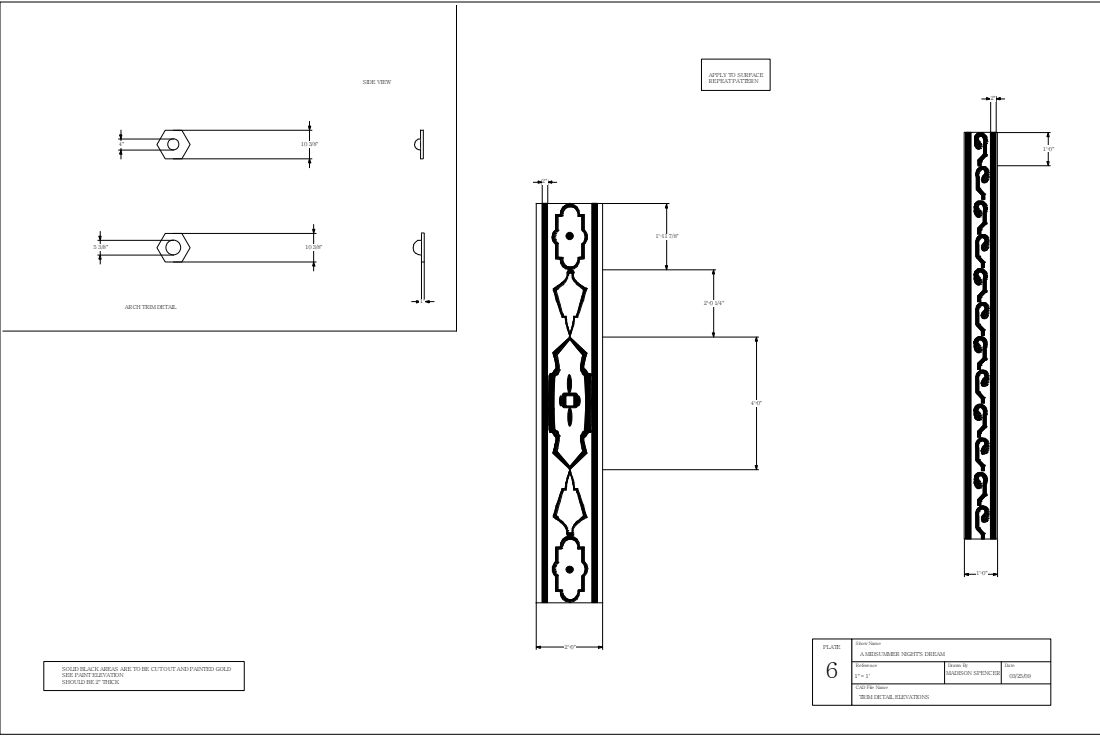
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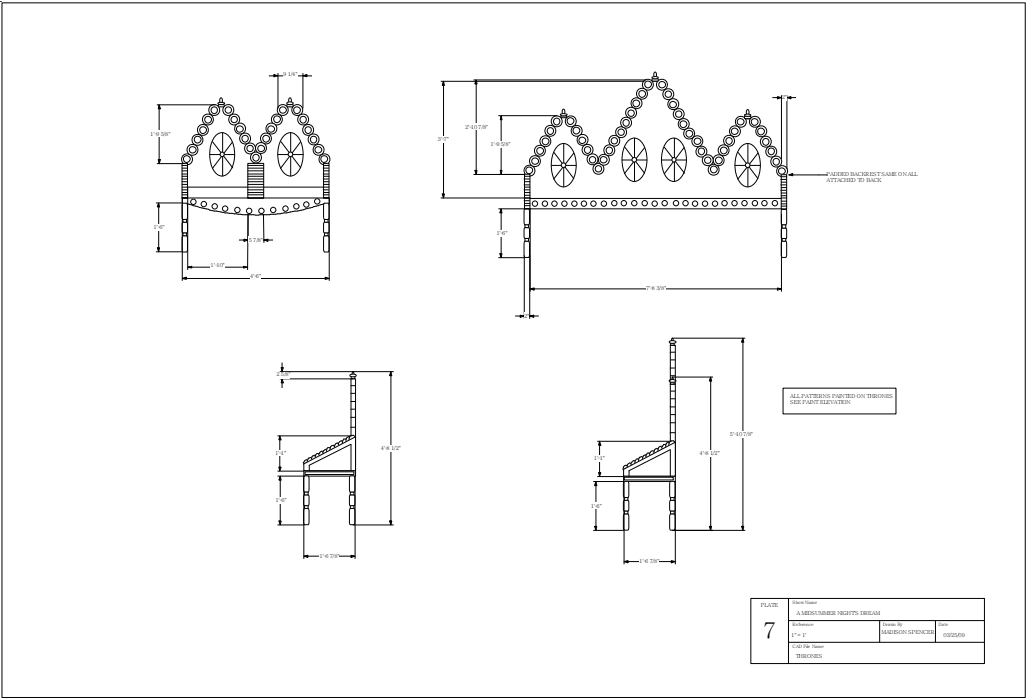
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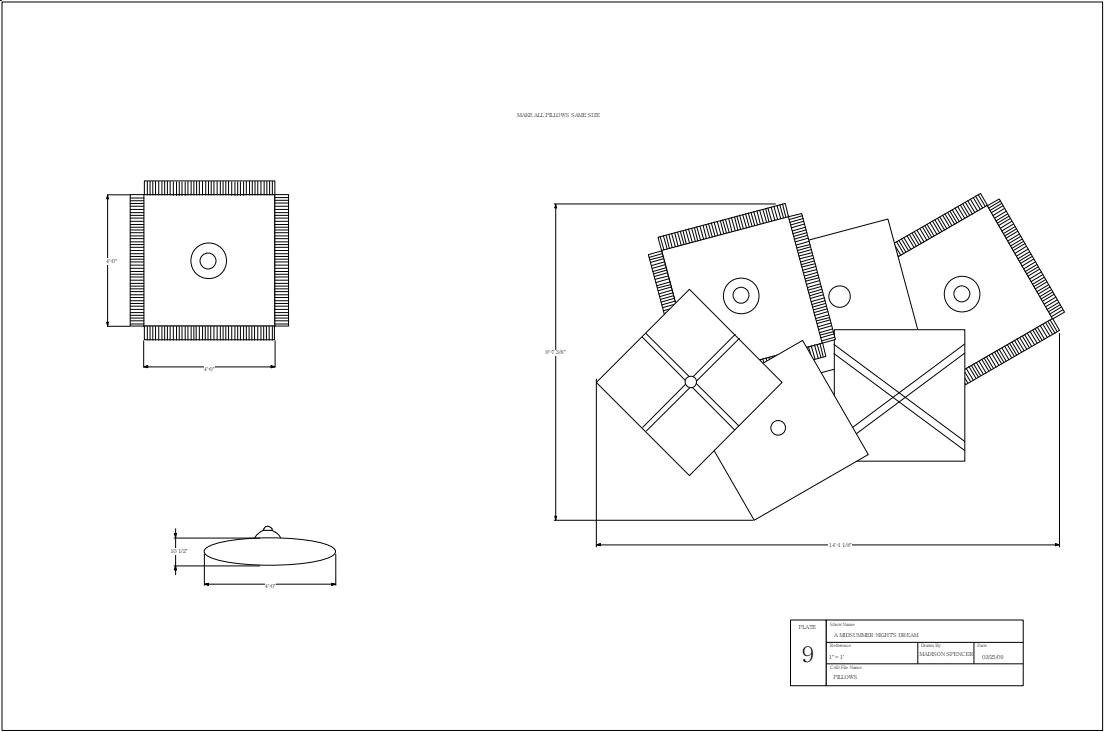
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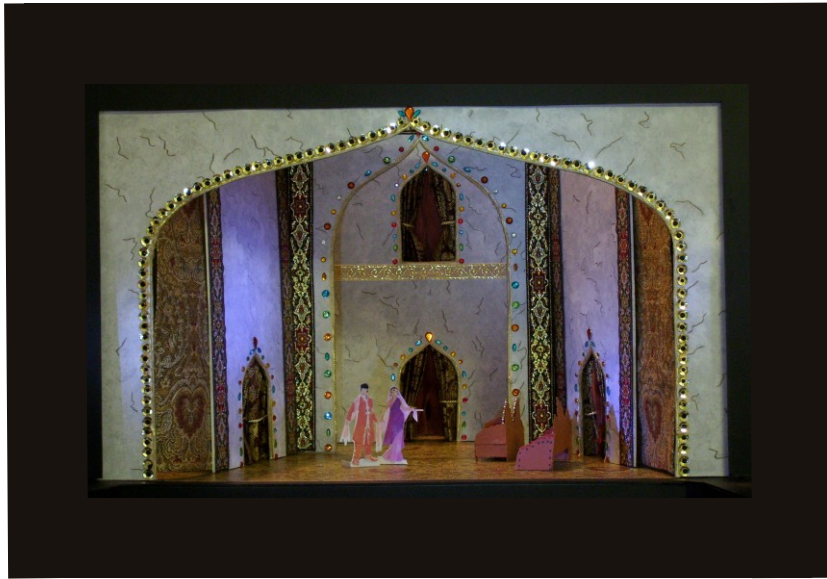
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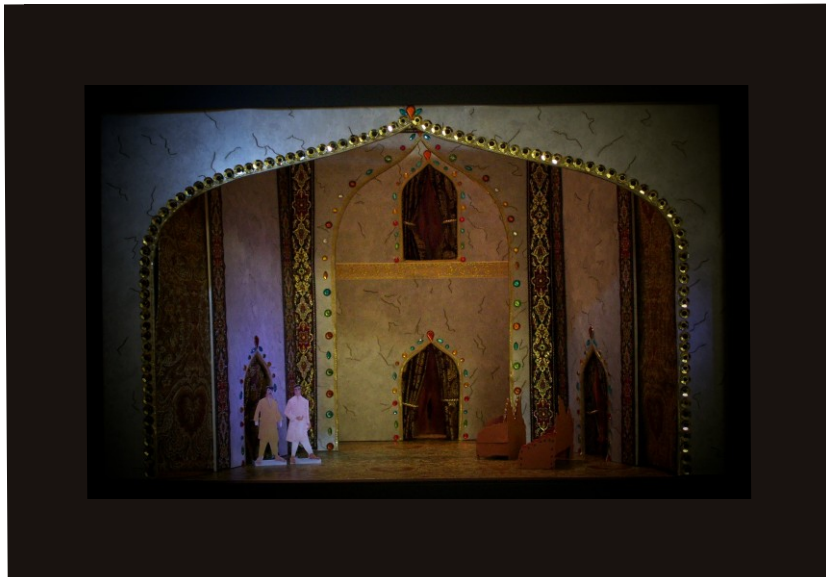
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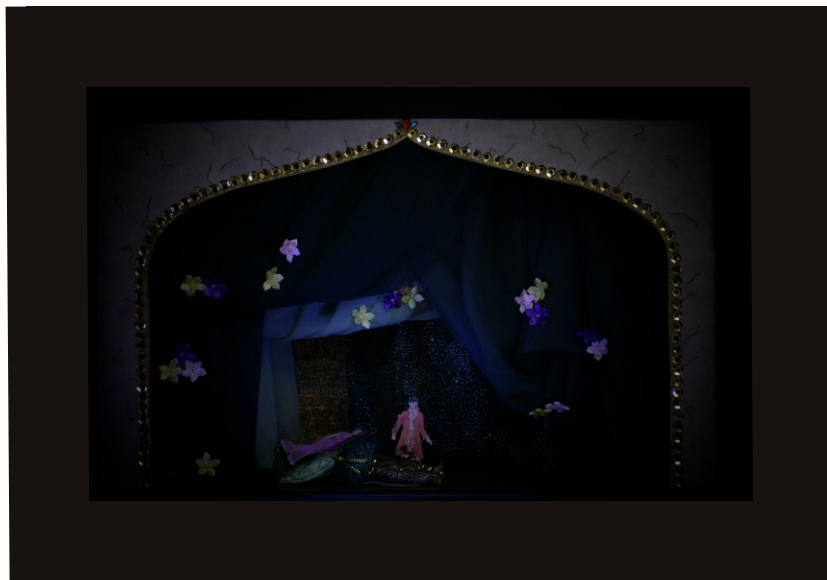
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#61



#62



#63



#64



#65



#66



#67



#68



#69

COSTUME LIST

SHOW
A MIDSUMMER NIGHT'S DREAM

CHARACTER
PUCK

CHANGE
#1

WORN IN
ACT 2 SC 1 & ACT 3 SC 2 & ACT 4 SC 1 & ACT 5 SC 1

ITEMS
DHOTIE
DUPATTA
HELMET
WINGS
EARRINGS
BRACELETS
NECKLACE
ANKLETES
WIG

COSTUME LIST

SHOW

A MIDSUMMER NIGHT'S DREAM

CHARACTER

OBERON

CHANGE

#1

WORN IN

ACT 2 SC 1 & ACT 2 SC 2 & ACT 3 SC 2 & ACT 4 SC 1 & ACT 5 SC 1

ITEMS

ANGAVASTRAM

DHOTIE

DUPATTA

CROWN

NOSERING

EARRINGS

BRACELETS

NECKLACE

ANKLETES

WIG

COSTUME LIST

SHOW

A MIDSUMMER NIGHT'S DREAM

CHARACTER

TITANIA

CHANGE

#1

WORN IN

ACT 2 SC 1 & ACT 2 SC 2 & ACT 3 SC 1 & ACT 4 SC 1 & ACT 5 SC 1

ITEMS

CHOLI

SALWAR

DUPATTA

CROWN

EARRINGS

BRACELETS

NECKLACE

ANKLETES

WIG

COSTUME LIST

SHOW

A MIDSUMMER NIGHT'S DREAM

CHARACTER

COBWEB

CHANGE

#1

WORN IN

ACT 2 SC 2 & ACT 3 SC 1 & ACT 4 SC 1 & ACT 5 SC 1

ITEMS

DUPATTA

DHOTIE

BEADS

CROWN

EARRINGS

BRACELET

ANKLET

WIG

COSTUME LIST

SHOW

A MIDSUMMER NIGHT'S DREAM

CHARACTER

MOTH

CHANGE

#1

WORN IN

ACT 2 SC 2 & ACT 3 SC 1 & ACT 4 SC 1 & ACT 5 SC 1

ITEMS

DUPATTA

DHOTIE

BEADS

NECKLACE

HELMET

EARRING

BRACELET

WIG

COSTUME LIST

SHOW
A MIDSUMMER NIGHT'S DREAM

CHARACTER
MUSTARDSEED

CHANGE
#1

WORN IN
ACT 2 SC 2 & ACT 3 SC 1 & ACT 4 SC 1 & ACT 5 SC 1

ITEMS
FLOWERS PETAL BANDO
DUPATTA
DHOTIE
SALWAR
HEAD WREATH
EARRINGS
ARM BAND
BRACELETS
ANKLETE
WIG

COSTUME LIST

SHOW

A MIDSUMMER NIGHT'S DREAM

CHARACTER

PEASEBLOSSOM

CHANGE

#1

WORN IN

ACT 2 SC 1 & ACT 2 SC 2 & ACT 3 SC 1 & ACT 4 SC 1 & ACT 5 SC 1

ITEMS

DHOTIE

DUPATTA

SALWAR

CROWN

EARRINGS

ARM BAND

ANKLET

WIG

COSTUME LIST

SHOW
A MIDSUMMER NIGHT'S DREAM

CHARACTER
THE BOY

CHANGE
#1

WORN IN
ACT 2 SC 2

ITEMS
KURDA
PYJAMAS
HEAD WREATH

COSTUME LIST

SHOW
A MIDSUMMER NIGHT'S DREAM

CHARACTER
THESEUS

CHANGE
#1

WORN IN
ACT 1 SC 1 & ACT 5 SC 1

ITEMS
SHERWANI
PYJAMAS
TURBAN
DHOTIE
MOJARIS
EARRING
MUSTACHE
BEARD

COSTUME LIST

SHOW
A MIDSUMMER NIGHT'S DREAM

CHARACTER
HIPPOLYTA

CHANGE
#1

WORN IN
ACT 1 SC 1 & ACT 5 SC 1

ITEMS
LEHENGA
CHOLI
SAREE
EARRINGS
BRACELETS
NECKLACE
MAANG TIKA
KHUSSAS
WIG

COSTUME LIST

SHOW
A MIDSUMMER NIGHT'S DREAM

CHARACTER
HERMIA

CHANGE
#1

WORN IN
ACT 1 SC 1 & ACT 2 SC 2

ITEMS
LEHENGA
CHOLI
DUPATTA
SAREE
EARRINGS
BRACELET
ARMLET
MAANG TIKA
KHUSSAS
WIG

COSTUME LIST

SHOW
A MIDSUMMER NIGHT'S DREAM

CHARACTER
HERMIA

CHANGE
#2

WORN IN
ACT 3 SC 2 & ACT 4 SC 1

ITEMS
LEHENGA
CHOLI
SAREE
EARRING
BRACELET
MAANG TIKA
KHUSSAS
WIG

COSTUME LIST

SHOW
A MIDSUMMER NIGHT'S DREAM

CHARACTER
HERMIA

CHANGE
#3

WORN IN
ACT 5 SC 1

ITEMS
LEHENGA
CHOLI
DUPATTA
EARRINGS
BRACELETS
NECKLACE
HAIR FLOWERS
KHUSSAS
WIG

COSTUME LIST

SHOW
A MIDSUMMER NIGHT'S DREAM

CHARACTER
LYSANDER

CHANGE
#1

WORN IN
ACT 1 SC 1 & ACT 2 SC 2

ITEMS
SHERWANI
CHURIDARS
DHOTIE
MOJARIS

COSTUME LIST

SHOW
A MIDSUMMER NIGHT'S DREAM

CHARACTER
LYSANDER

CHANGE
#2

WORN IN
ACT 3 SC 1 & ACT 4 SC 1

ITEMS
SHERWANI
CHURIDARS
MOJARIS

COSTUME LIST

SHOW
A MIDSUMMER NIGHT'S DREAM

CHARACTER
LYSANDER

CHANGE
#3

WORN IN
ACT 5 SC 1

ITEMS
SHERWANI
CHURIDARS
TURBAN
EARRING
MOJARIS

COSTUME LIST

SHOW

A MIDSUMMER NIGHT'S DREAM

CHARACTER

HELENA

CHANGE

#1

WORN IN

ACT 1 SC 1 & ACT 2 SC 1 & ACT 2 SC 2

ITEMS

KAMEEZ

CHURIDARS

DUPATTA

EARRINGS

BRACELETS

HAIR RIBBON

KHUSSAS

WIG

COSTUME LIST

SHOW
A MIDSUMMER NIGHT'S DREAM

CHARACTER
HELENA

CHANGE
#2

WORN IN
ACT 3 SC 2 & ACT 4 SC 1

ITEMS
KAMEEZ
CHURIDARS
DUPATTA
EARRING
HAIR RIBBON
KHUSSA
WIG

COSTUME LIST

SHOW
A MIDSUMMER NIGHT'S DREAM

CHARACTER
HELENA

CHANGE
#3

WORN IN
ACT 5 SC 1

ITEMS
LEHENGA
CHOLI
DUPATTA
EARRINGS
BRACELETS
NECKLACE
MAANG TIKA
KHUSSAS
WIG

COSTUME LIST

SHOW
A MIDSUMMER NIGHT'S DREAM

CHARACTER
DEMETRIUS

CHANGE
#1

WORN IN
ACT 1 SC 1 & ACT 2 SC 1

ITEMS
JODHPURI
KURTA
CHURIDARS
DHOTIE
MOJARIS

COSTUME LIST

SHOW

A MIDSUMMER NIGHT'S DREAM

CHARACTER

DEMETRIUS

CHANGE

#2

WORN IN

ACT 3 SC 2 & ACT 4 SC 1

ITEMS

JODHPURI

KURTA

CHURIDARS

DHOTIE

MOJARIS

COSTUME LIST

SHOW
A MIDSUMMER NIGHT'S DREAM

CHARACTER
DEMETRIUS

CHANGE
#3

WORN IN
ACT 5 SC 1

ITEMS
SHERWANI
CHURIDARS
TURBAN
EARRING
MOJARIS

COSTUME LIST

SHOW
A MIDSUMMER NIGHT'S DREAM

CHARACTER
EGEUS

CHANGE
#1

WORN IN
ACT 1 SC 1

ITEMS
SHERWANI
PYJAMAS
TURBAN
MOJARIS
EARRING
BEARD

COSTUME LIST

SHOW
A MIDSUMMER NIGHT'S DREAM

CHARACTER
PHILOSTRATE

CHANGE
#1

WORN IN
ACT 5 SC 1

ITEMS
SHERWANI
PYJAMAS
TURBAN
MUSTACHE
MOJARIS

COSTUME LIST

SHOW

A MIDSUMMER NIGHT'S DREAM

CHARACTER

PETER QUINCE

CHANGE

#1

WORN IN

ACT 1 SC 2 & ACT 2 SC 2 & ACT 3 SC 1 & ACT 4 SC 2 & ACT 5 SC 1

ITEMS

KURTA

PYJAMAS

MUSTACHE

JUTTIS

COSTUME LIST

SHOW

A MIDSUMMER NIGHT'S DREAM

CHARACTER

NICK BOTTOM

CHANGE

#1

WORN IN

ACT 1 SC 2 & ACT 2 SC 2

ITEMS

KURTA

PYJAMAS

JUTTIS

COSTUME LIST

SHOW
A MIDSUMMER NIGHT'S DREAM

CHARACTER
NICK BOTTOM

CHANGE
#2

WORN IN
ACT 3 SC 1 & ACT 4 SC 1 & ACT 4 SC 2

ITEMS
KURTA
PYJAMAS
DONKEY HEAD
JUTTIS

COSTUME LIST

SHOW
A MIDSUMMER NIGHT'S DREAM

CHARACTER
NICK BOTTOM AS PYRAMUS

CHANGE
#3

WORN IN
ACT 5 SC 1

ITEMS
KURTA
PYJAMAS
DHOTIE
TURBAN
BEARD
JUTTIS

COSTUME LIST

SHOW
A MIDSUMMER NIGHT'S DREAM

CHARACTER
FRANCIS FLUTE

CHANGE
#1

WORN IN
ACT 1 SC 2 & ACT 2 SC 2 & ACT 3 SC 1 & ACT 4 SC 2

ITEMS
KURTA
PYJAMAS
BEARD
JUTTIS

COSTUME LIST

SHOW
A MIDSUMMER NIGHT'S DREAM

CHARACTER
FRANCIS FLUTE

CHANGE
#2

WORN IN
ACT 5 SC 1

ITEMS
KURTA
PYJAMAS
SAREE
BEARD
JUTTIS

COSTUME LIST

SHOW
A MIDSUMMER NIGHT'S DREAM

CHARACTER
ROBIN STARVELING

CHANGE
#1

WORN IN
ACT 1 SC 2 & ACT 2 SC 2 & ACT 3 SC 1 & ACT 4 SC 2

ITEMS
KURTA
PYJAMAS
JUTTIS

COSTUME LIST

SHOW

A MIDSUMMER NIGHT'S DREAM

CHARACTER

ROBIN STARVELING AS MOONSHINE

CHANGE

#2

WORN IN

ACT 5 SC 1

ITEMS

KURTA

PYJAMAS

SAREE

TURBAN

JUTTIS

COSTUME LIST

SHOW

A MIDSUMMER NIGHT'S DREAM

CHARACTER

TOM SNOOT

CHANGE

#1

WORN IN

ACT 1 SC 2 & ACT 2 SC 2 & ACT 3 SC 1 & ACT 4 SC 2

ITEMS

KURTA

PYJAMAS

JUTTIS

COSTUME LIST

SHOW
A MIDSUMMER NIGHT'S DREAM

CHARACTER
TOM SNOUT AS THE WALL

CHANGE
#2

WORN IN
ACT 5 SC 1

ITEMS
KURTA
PYJAMAS
ARMS HARNESS
TURBAN
JUTTIS

COSTUME LIST

SHOW
A MIDSUMMER NIGHT'S DREAM

CHARACTER
SNUG

CHANGE
#1

WORN IN
ACT 1 SC 2 & ACT 2 SC 2 & ACT 3 SC 1 & ACT 4 SC 2

ITEMS
KURTA
PYJAMAS
JUTTIS

COSTUME LIST

SHOW
A MIDSUMMER NIGHT'S DREAM

CHARACTER
SNUG AS THE LION

CHANGE
#2

WORN IN
ACT 5 SC 1

ITEMS
KURTA
PYJAMAS
CARPET LION HEAD
JUTTIS

			COSTUME CROSSPLOT						
	ACT 1 SC 1	ACT 1 SC 2	ACT 2 SC 1	ACT 2 SC 2	ACT 3 SC 1	ACT 3 SC 2	ACT 4 SC 1	ACT 4 SC 2	ACT 5 SC 1
THESEUS	1						1		1
HIPPOLYTA	1						1		1
EGEUS	1						1		
HERMIA	1			2		2	2		3
LYSANDER	1			2		2	2		3
DEMETRIUS	1		2	2		2	2		3
HELENA	1		2	2		2	2		3
PUCK			1	1		1	1		1
OBERON			1	1		1	1		1
TITANIA			1	1	1		1		1
NICK BOTTOM		1		1	DONKEY 2		DONKEY 2	DONKEY 2	3
PETER QUINCE		1		1	1			1	2
FRANCIS FLUTE		1		1	1			1	2
ROBIN STARVELING		1		1	1			1	2
TOM SNOUT		1		1	1			1	2
SNUG		1		1	1			1	2
PHILOSTRATE									1
PEASEBLOSSOM			1	1	1		1		1
COBWEB				1	1		1		1
MOTH				1	1		1		1
MUSTARDSEED				1	1		1		1
THE BOY			1						

	A MIDSUMMER NIGHT'S		DREAM		INSTRUMENT SCHEDULE	
POSITION	UNIT #	INST TYPE	COLOR	DIMMER	PURPOSE	FOCUS
Balc. Rail Cntr	1	36° S4	162	14	FRONT LIGHT	C
Balc. Rail Cntr	2	36° S4	162	14	FRONT LIGHT	C
Balc. Rail HL	1	36° S4	162	4	FRONT LIGHT	A
Balc. Rail HL	2	36° S4	162	9	FRONT LIGHT	B
Balc. Rail-HR	1	36° S4	162	19	FRONT LIGHT	D
Balc. Rail-HR	2	36° S4	162	24	FRONT LIGHT	E
BEAM	1	19° S4	162	74	FRONT LIGHT	K
	2	19° S4	165	74	BACK LIGHT	K
	3	19° S4	162	29	FRONT LIGHT	F
	4	19° S4	165	29	BACKLIGHT	F
	5	19° S4	162	4	FRONT LIGHT	A
	6	19° S4	165	4	BACK LIGHT	A
	7	19° S4	162	69	FRONT LIGHT	L
	8	19° S4	165	69	BACK LIGHT	L
	9	19° S4	162	34	FRONT LIGHT	G
	10	19° S4	165	34	FRONT LIGHT	G
	11	19° S4	162	9	FRONT LIGHT	B
	12	19° S4	165	9	BACK LIGHT	B
	13	19° S4	162	64	FRONT LIGHT	M
	14	19° S4	165	64	BACK LIGHT	M
	15	19° S4	162	84	FRONT LIGHT	Q
	16	19° S4	165	84	BACK LIGHT	Q
	17	19° S4	162	14	FRONT LIGHT	C
	18	19° S4	165	14	BACK LIGHT	C
	19	19° S4	162	59	FRONT LIGHT	N
	20	19° S4	165	59	BACK LIGHT	N
	21	19° S4	162	44	FRONT LIGHT	I
	22	19° S4	165	44	BACK LIGHT	I
	23	19° S4	162	19	FRONT LIGHT	D
	24	19° S4	165	19	BACK LIGHT	D
	25	19° S4	162	54	FRONT LIGHT	O
	26	19° S4	165	54	BACK LIGHT	O
	27	19° S4	162	49	FRONT LIGHT	J
	28	19° S4	165	49	BACK LIGHT	J
	29	19° S4	162	24	FRONT LIGHT	E
	30	19° S4	165	24	BACK LIGHT	E

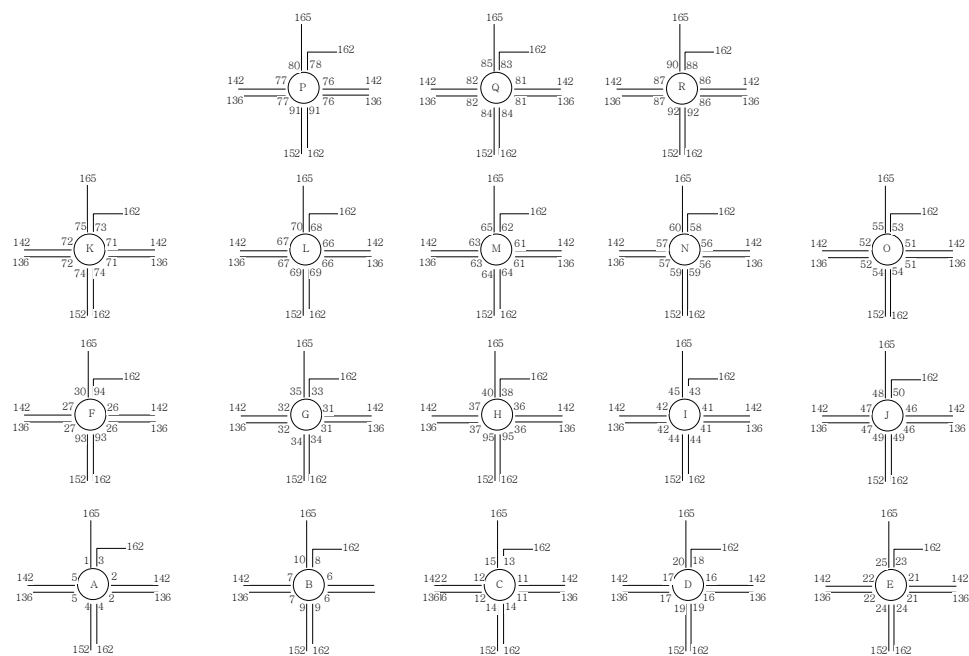
A MIDSUMMER NIGHT'S DREAM					INSTRUMENT SCHEDULE	
POSITION	UNIT #	INST TYPE	COLOR	DIMMER	PURPOSE	FOCUS
BOOM 1	1	26° S4	136	26	SIDELIGHT	F
	2	26° S4	136	31	SIDELIGHT	G
	3	26° S4	136	36	SIDELIGHT	H
	4	26° S4	136	41	SIDELIGHT	I
	5	26° S4	136	46	SIDELIGHT	J
BOOM 2	1	26° S4	136	71	SIDELIGHT	K
	2	26° S4	136	66	SIDELIGHT	L
	3	26° S4	136	61	SIDELIGHT	M
	4	26° S4	136	56	SIDELIGHT	N
	5	26° S4	136	51	SIDELIGHT	O
	6	26° S4	136	76	SIDELIGHT	P
	7	26° S4	136	81	SIDELIGHT	Q
	8	26° S4	136	86	SIDELIGHT	R
BOOM 3	1	26° S4	136	72	SIDELIGHT	K
	2	26° S4	136	67	SIDELIGHT	L
	3	26° S4	136	63	SIDELIGHT	M
	4	26° S4	136	57	SIDELIGHT	N
	5	26° S4	136	52	SIDELIGHT	O
	6	26° S4	136	77	SIDELIGHT	P
	7	26° S4	136	82	SIDELIGHT	Q
	8	26° S4	136	87	SIDELIGHT	R
BOOM 4	1	26° S4	136	27	SIDELIGHT	F
	2	26° S4	136	31	SIDELIGHT	G
	3	26° S4	136	37	SIDELIGHT	H
	4	26° S4	136	41	SIDELIGHT	I
	5	26° S4	136	37	SIDELIGHT	J
BRIDGE-DS	1	Alt 6x12	165	1	BACKLIGHT	A
	2	Alt 6x12	165	10	BACKLIGHT	B
	3	Alt 6x12	165	15	BACKLIGHT	C
	4	Alt 6x12	165	20	BACKLIGHT	D
	5	Alt 6x12	165	25	BACKLIGHT	E

A MIDSUMMER NIGHT'S DREAM					INSTRUMENT SCHEDULE	
POSITION	UNIT #	INST TYPE	COLOR	DIMMER	PURPOSE	FOCUS
BRIDGE-US	1	36° S4	142	1	SIDELIGHT	A
	2	36° S4	142	6	SIDELIGHT	B
	3	36° S4	142	11	SIDELIGHT	C
	4	8" Fresnel	162	3	TOP LIGHT	A
	5	36° S4	142	16	SIDELIGHT	D
	6	36° S4	142	21	SIDELIGHT	E
	7	8" Fresnel	162	8	TOP LIGHT	B
	8	8" Fresnel	162	13	TOP LIGHT	C
	9	8" Fresnel	162	18	TOP LIGHT	D
	10	36° S4	142	2	SIDELIGHT	A
	11	36° S4	142	7	SIDELIGHT	B
	12	8" Fresnel	162	23	TOP LIGHT	E
	13	36° S4	142	12	SIDELIGHT	C
	14	36° S4	142	17	SIDELIGHT	D
	15	36° S4	142	22	SIDELIGHT	E
ELEC- 2	1	36° S4	142	26	SIDELIGHT	F
	2	36° S4	142	31	SIDELIGHT	G
	3	36° S4	142	36	SIDELIGHT	H
	4	36° S4	142	41	SIDELIGHT	I
	5	36° S4	142	46	SIDELIGHT	J
	6	8" Fresnel	162	22	TOP LIGHT	F
	7	Alt 6x12	165	30	BACKLIGHT	F
	8	8" Fresnel	162	33	TOP LIGHT	G
	9	Alt 6x12	165	35	BACKLIGHT	G
	10	8" Fresnel	162	38	TOP LIGHT	H
	11	Alt 6x12	165	40	BACKLIGHT	H
	12	8" Fresnel	162	43	TOP LIGHT	I
	13	Alt 6x12	165	45	BACKLIGHT	I
	14	Alt 6x12	165	50	BACKLIGHT	J
	15	8" Fresnel	162	48	TOP LIGHT	J
	16	26° S4	142	22	SIDELIGHT	F
	17	26° S4	142	32	SIDELIGHT	G
	18	26° S4	142	27	SIDELIGHT	H
	19	26° S4	142	42	SIDELIGHT	I
	20	26° S4	142	47	SIDELIGHT	J

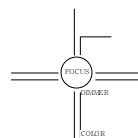
				COLOR CUT LIST
COLOR		FRAME SIZE		# OF CUTS
162		6.25"		21
162		10 1/8"		18
192		6.25"		15
165		7.5"		18
142		6.25"		36
136		6.25"		36

A MIDSUMMER NIGHT'S DREAM

MAGIC SHEET



KEY



136 = PALE LAVENDER
 142 = PALE VIOLET
 162= BASTARD AMBER
 165 = DAY LIGHT BLUE
 192 = FLESH PINK